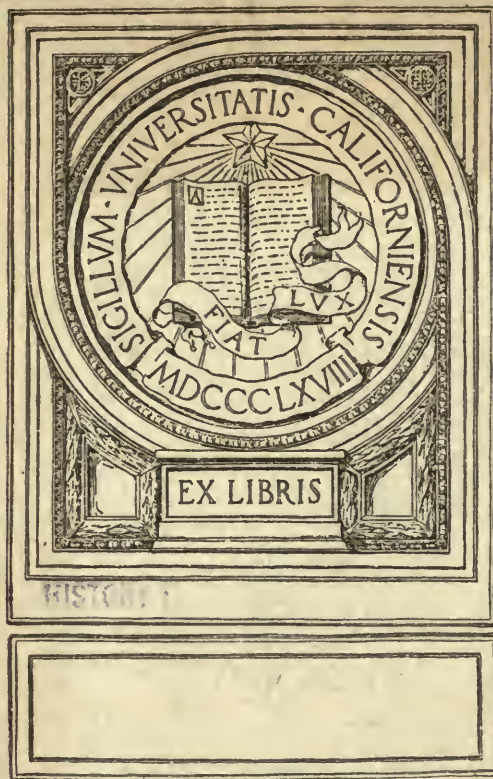


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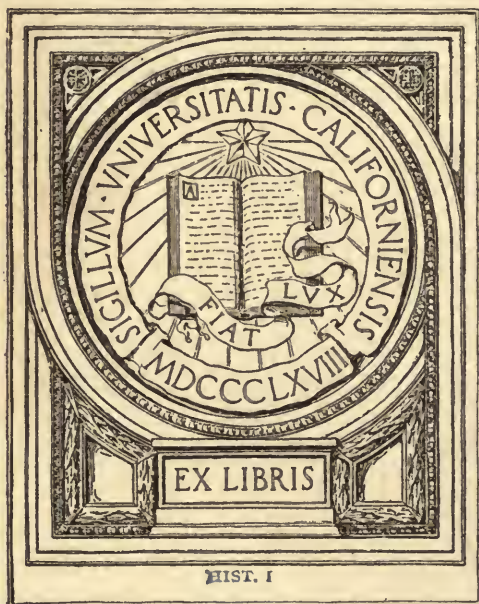
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MASTERS IN ART

Donatello

FLORENTINE SCHOOL

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PORTRAIT OF DONATELLO BY PAOLO UCCELLO

LOUVRE, PARIS

No description of Donatello's personal appearance has come down to us, but from this likeness, painted by his friend and fellow-citizen, Paolo Uccello, it is evident that his face does not belie the contemporary accounts of his honesty, simplicity, uprightness, and unfailing kindliness — qualities which endeared him to all who knew him. The portrait is a portion of a picture containing five heads, representing besides Donatello, Giotto, Brunelleschi, Manetti, and Uccello himself.

Donato di Niccolò di Betto Bardi

CALLED

Donatello

BORN 1386: DIED 1466
FLORENTINE SCHOOL

THE sculptor Donato di Niccolò di Betto Bardi, better known by the affectionate diminutive "Donatello," or "little Donato," given him by his contemporaries, was born in the city of Florence, probably in the year 1386. His father, Niccolò di Betto Bardi, a wool-carder by trade, was exiled from Florence on account of unlucky participation in civic politics, and the boy was befriended by the noble family of the Martelli, in whose household he was brought up from early childhood, and to whom he endeared himself by his loving and lovable disposition, his industry, and his fondness for study.

Like many other Florentine artists, Donatello began his career in a goldsmith's shop; but the story told by Vasari of his boyhood shows that even at an early age he had turned his attention to sculpture. Having stated that Donatello "produced many works in his youth, but because they were many they were not considered to be of any great account," the old chronicler goes on to say: "For the Church of Santa Croce in Florence he executed a Crucifix in wood on which he bestowed extraordinary labor; and when the work was completed, believing himself to have produced an admirable thing, he showed it to Filippo Brunelleschi, his most intimate friend, desiring to have his opinion of it. Filippo, who had expected from the words of Donatello to see a much finer production, smiled somewhat as he regarded it, and Donatello seeing this entreated him, by the friendship existing between them, to say what he thought of it. Whereupon Filippo, who was exceedingly frank, replied that Donatello appeared to him to have placed a peasant on the cross, and not a figure resembling that of Christ. Donatello hearing himself censured where he had expected praise, and more hurt than he was perhaps willing to admit, replied, 'If it were as easy to execute a work as to judge it, my figure would appear to thee to be Christ and not a boor; but take wood and try to make one thyself.' Filippo, without saying anything more, returned

home and set to work on a Crucifix, wherein he labored to surpass Donatello, that he might not be condemned by his own judgment; but he suffered no one to know what he was doing. At the end of some months the work was completed, and one morning he invited Donatello to dine with him, and the latter accepted the invitation. Thereupon, as they were proceeding together towards the house of Filippo, they passed by the Old Market, where Filippo purchased various articles, and giving them to Donatello said, 'Do thou go forward with these things to the house and wait for me there; I will be after thee in a moment.' Donatello, therefore, having entered the house, had no sooner done so than he saw the Crucifix, which Filippo had placed in a suitable light. Stopping short to examine the work, he found it so perfectly executed that, feeling himself conquered, full of astonishment, and, as it were, startled out of himself, he dropped the hands which were holding up his apron, wherein he had placed the purchases, when the whole fell to the ground, eggs, cheese, and other things, all broken to pieces and mingled together. But Donatello, not recovering from his astonishment, remained still gazing in amazement when Filippo arrived, and inquired, laughing, 'What hast thou been about, Donatello? And what dost thou mean us to have for dinner, since thou hast overturned everything?' 'I, for my part,' replied Donatello, 'have had my share of dinner for to-day; if thou must needs have thine, take it. But enough said: to thee it has been given to represent the Christ; I can only carve peasants!'"

Donatello's Crucifix is now in the Bardi Chapel of the Church of Santa Croce, Florence; Brunelleschi's in the Church of Santa Maria Novella.

According to Vasari, Donatello was one of the artists who, in 1401, competed for the commission to execute a pair of bronze gates for the Florentine Baptistery, but as he was at that time only about fifteen years old it is unlikely that he entered the lists, although he did assist Ghiberti, the successful competitor, in the execution of the second gate.

Vasari's statement that at about this time Donatello went to Rome with his friend Brunelleschi, who, disappointed not to have attained the victory that it was unanimously agreed belonged to Ghiberti, determined to leave Florence for a time, is rejected by a few recent critics, who believe that Donatello's first visit to Rome was not undertaken until many years later. There is, however, so much to support the truth of Vasari's account—so much in Donatello's work during the ten years following which can be accounted for by such an acquaintance with antique art as a visit to Rome would have given him the opportunity to acquire—that it is difficult to regard the story as apocryphal; and accordingly Vasari's narrative is here followed.

Upon their arrival in Rome the two friends, we are told, entered eagerly into the study of the antique. They made sketches and notes of all the examples of classic art that they discovered in the city or the vicinity, and carried on their archæological studies so diligently that the people of Rome called them "treasure-seekers"—a name, Vasari says, "that they frequently heard applied to them as they passed along the street." Their money giving out, they had recourse to their early craft of goldsmith work, and so supplied their

modest wants, and enough besides for the continuation of their studies. Brunelleschi devoted his thoughts and attention more and more to the development of architecture, the branch of art in which he afterwards became famous; but Donatello, we are told, "had eyes only for sculpture," and when in 1405 he returned to his native city, leaving Brunelleschi in Rome, it was as a sculptor that he rapidly won renown.

Soon after his return to Florence we find him busily engaged in the execution of works commissioned by the authorities of the Church of Or San Michele and by the Cathedral Board of Works. Statues of heroic size of 'St. Peter' and 'St. Mark' were executed by him for niches on the outside of Or San Michele, where later his famous 'St. George' was also to find a place. For the cathedral he carved a statue of 'Joshua,' and a great seated figure of 'St. John the Evangelist.' For the bell-tower of Florence—Giotto's Campanile—he executed statues of 'Jeremiah,' 'Habakkuk,' 'Abraham and Isaac,' and the one erroneously called 'King David,' but better known as 'il Zuccone' (the "bald-head"—literally, the "pumpkin"), which he is said to have regarded as one of his most satisfactory achievements. The model chosen for this statue was an old man, ungainly in form and of singularly unprepossessing features, but so faithfully did Donatello portray him that the statue seemed to its creator well-nigh alive. "Speak then! plague take thee, why wilt thou not speak?" he would frequently exclaim while at work upon it; and, "By the faith that I place in my 'Zuccone'" became his customary expression when wishing to give special force to a statement.

In these statues for the Campanile Donatello first showed his striking originality and vital force. Working from living models, he departed from the conventional ecclesiastical types, and imbued the figures of his prophets with life, making them intensely realistic, even repellent, in their fidelity to nature.

Donatello's life from this time on was that of an earnest and sincere workman, who formed one of that group of skilled craftsmen whose time, thought, and labor were devoted to enriching the beauty of their city by means of their art. He was unmarried, and his household consisted of his mother, a widowed sister, and her son. A simple Florentine citizen, ever a favorite among his fellows by reason of his kindly nature and unfailing readiness to help those less fortunate than himself, Donatello, although by no means wealthy, was, Vasari tells us, "most liberal, friendly and courteous to all, being ever more careful for his friends than for himself. He attached little value to his gains, but kept what money he had in a basket suspended by a cord from the roof, and from this all his assistants as well as his friends took what they needed without being expected to say anything about it."

In the year 1426 we find Donatello closely associated in his work with the architect Michelozzo. Their first coöperative achievement was the beautiful tomb of Pope John XXIII., erected in the Florentine Baptistery by order of the Medici family. This was followed by a more elaborate monument in memory of Cardinal Brancacci, which was executed at Pisa, whence it was shipped to Naples and placed in the Church of Sant' Angelo a Nilo in that city.

During the two following years Donatello seems to have spent some time at Siena, where several of his works are still preserved; and in 1433 he made a journey to Rome, whence he returned to Florence the next year with fresh inspiration and renewed enthusiasm for ancient art. Michelozzo, who had meantime been absent from Florence for a twelvemonth, having followed Cosimo de' Medici into exile, now returned, since Cosimo was recalled to power, and renewed his association with Donatello.

It was at about this time that Donatello and Michelozzo executed a joint commission which they had received a few years before, to carve a marble pulpit for the outside of the Cathedral of Prato. In this pulpit Donatello made use of the same motive—a row of dancing children—as in his celebrated 'Singing Gallery' executed somewhat later. To this period also belong a number of his best-known works, among others the 'Annunciation' in the Church of Santa Croce in Florence, the bronze 'Cupid' in the Florentine Bargello, or National Museum, and the 'David' commissioned by Cosimo de' Medici, who, we are told by Vasari, "held the talents of Donatello in such high esteem that he kept him continually at work; and so great was the affection which Donatello on his part bore to Cosimo that, at the slightest intimation, he comprehended all that was desired, and obediently obeyed every wish." Besides these numerous commissions Donatello was employed by Cosimo to restore the examples of classic art contained in the Medici collection, and to carve eight marble medallions, enlarged copies of antique gems, to adorn the court of the Medici Palace.

The ten years following Donatello's second return from Rome were perhaps the happiest and most prosperous of his long and active life. Notwithstanding his success and the favor constantly shown him by the head of the Medici family, however, he seems ever to have retained that simplicity of manner and mode of life which was one of his marked characteristics and chiefest charms. Possibly his austerity in the matter of dress may have seemed to Cosimo out of place in one of Donatello's standing, for we are told that on the occasion of a festival he sent the sculptor a new suit of clothes, "a rose-colored mantle and cap, with a cape beneath the mantle," in which he wished his friend to appear. "And Donatello," adds the chronicler, "wore it once or twice, but after that he sent it back to Cosimo, because, as he said, it appeared to him to be too dainty."

As an illustration of Donatello's independent spirit, Vasari tells us that a certain Genoese merchant, who had been introduced to the sculptor by Cosimo, commissioned Donatello to make a life-sized bust. When it was finished, however, and the time came for payment, the merchant complained that the price was too high. The matter was finally referred to Cosimo, who caused the bust to be carried to the upper court of his palace and placed between the battlements overlooking the street in order that he might see it better. He then suggested that the price proposed by the merchant was too small; but the latter replied that the bust had taken the sculptor less than a month to do, and at that rate the sum he had offered would amount to more than half a florin a day; whereupon, "Donatello," says Vasari, "turned about in

great anger, this remark having offended him highly; and telling the merchant that he had found means in the hundredth part of an hour to spoil the whole labor and cares of a year, he gave a blow to the bust, which fell to the street below and was dashed in pieces, at the same time observing to the merchant that it was easy to see he was better versed in bargaining for horse-beans than in purchasing statues. Regretting what had happened, the merchant would then have paid him double the sum demanded on condition of his reconstructing the bust; but this Donatello could not be persuaded to do by all his promises; nor would he consent even at the request of Cosimo."

Donatello's fame was by this time wide-spread. In 1443 he was invited to Padua to decorate the high altar of the Church of Sant' Antonio, and while in that city received the commission for his celebrated bronze equestrian statue of the *condottiere*, or paid military leader, Gattamelata. These important works occupied a period of about ten years, and were held in such high repute by the Paduans that they regarded the sculptor as almost super-human in his genius. They besought him to remain among them as their fellow-citizen, but Donatello was determined to return to Florence. "If I staid here any longer," he said, "I should forget all I have ever known through being so much praised. Willingly, therefore, I return home, where I get censured continually; such censure gives occasion for study, and brings as a consequence greater glory." Accordingly he set forth on his homeward journey, stopping on his way in Venice to carve a wooden statue of John the Baptist for the Florentine chapel in the Church of the Frari there, and again in Faenza and Siena, and finally reached Florence, where, by order of the Medici, he entered upon the last of his long series of works—two bronze pulpits for the Church of San Lorenzo. But before they were finished his strength began to fail, and the work was completed by Bertoldo, one of his devoted pupils, to whose care many other designs were also intrusted by the master.

"Donatello passed his old age cheerfully," writes Vasari, "and when he became too decrepit to work longer, he was taken care of by Cosimo and others of his friends. It is said that when Cosimo found himself at the point of death he left Donatello in charge of Piero his son, who, being a most careful executor of his father's will, bestowed on him a farm, the income of which was of such amount that Donatello might have lived on it most commodiously. He made great rejoicings over this gift accordingly, considering himself to be more than secured from the fear of dying of hunger by such a possession; but he had not held the property a year when he returned to Piero, restoring the farm to him by proper legal forms, declaring that he would not have his quiet destroyed by thinking of household cares and listening to the troubles and outcries of the farmers who came pestering him every third day, now because the wind had unroofed the dove-cote, now because his cattle had been seized for taxes, and anon because of the storms which had cut up his vines and fruit-trees; with all which he was so completely worn out and wearied that he would rather perish with hunger than be tormented by so many cares! Piero laughed at the simplicity of Donatello, and to liberate

him from this grievance, resumed possession of the farm, but assigned him an income of equal or larger value, secured on the bank and to be paid in cash; of this Donatello received the due proportion every week while he lived, an arrangement which rejoiced him greatly."

So Donatello again made his home in Florence in a "poor little house" in the Via del Cocomero not far from the great cathedral. Towards the end of his life, when all his near relatives had died, and he was alone save for the care bestowed upon him by friends and pupils, he was struck with paralysis; but, though helpless and bedridden, his courage and cheerfulness did not forsake him. Vasari relates how some distant kinsmen, hearing that his end was near, visited him as he lay upon his sick-bed, and having condoled with him upon his affliction, begged him to leave them a small farm which he owned near Prato. But Donatello, who "showed good sense and rectitude in all that he did," replied, "I cannot content you in this matter, kinsmen, because I wish, as indeed appears to me to be reasonable, to leave the farm to the peasant who has always tilled it and bestowed great labor upon it, and not to you who have never done anything in connection with it, and now wish for it as some recompense for your visit to me. Go, and the Lord be with you!"

On the thirteenth of December, 1466, Donatello died. He was buried in the Church of San Lorenzo in Florence, near to the tomb of Cosimo de' Medici, as he had himself desired, "that his body might be near him when dead, as his spirit had been ever near him when in life."

"The death of Donatello," Vasari writes, "was much regretted by his fellow-citizens, by the artists, and by all who had known him in his life; and to the end that they might do him more reverence after death than he had received when alive, they performed his obsequies most honorably, and he was accompanied to his grave by all the painters, architects, sculptors, goldsmiths, and in fine, by nearly all the inhabitants of the city."

The Art of Donatello

SIDNEY COLVIN

'THE PORTFOLIO' 1883

DONATELLO was one, with Brunelleschi and Ghiberti, of the famous trio who at the opening of the fourteenth century initiated a new era of art and genius in Italy. The inspiration of a former age of art had been exhausted and its great men had passed away. At Florence during the second and third quarters of the fourteenth century there had flourished an admirable school of sculpture, founded in equal degree on the teachings of Giotto and of the early Pisan masters. Its chief men had been first Andrea Pisano and afterwards Orcagna, who, working in connection with Gothic forms of architectural decoration, had produced sculptures unsurpassed for justice and simplicity of design, and for thoughtfulness and dignity of religious and symbol-

ical expression. In these qualities the men of the new age could not surpass their predecessors. But they had other worlds to conquer; they had mastery to acquire over a thousand details of natural fact; they had antiquity to re-discover and emulate; they had an eager curiosity to satisfy, and a spirit of experiment to carry them into fields unexplored by the grave and concentrated devotional spirit of other days.

Of all the masters of this new age, Donatello was the most many-sided and had the greatest and most stimulating influence on others. . . . He had a sympathy with and a grasp of what is most rough and real in life, as well as with what is most tender and ideal. At one time in his career the realist in him seemed to be completely gaining the mastery. But in most of his work his genius moves with ease and certainty at an appropriate distance between these two extremes. In his celebrated statues in Florence made to adorn the external niches of the Church of Or San Michele, as well as in those, farther removed from the eye, which stand in like manner in niches in the upper courses of the Campanile, he has excellently combined the claims of life and reality with the claims of dignity and style. . . .

The statues of this class, looking down from their niches upon the crowd in its daily traffic—the saints and evangelists of Or San Michele, and the prophets and patriarchs of the Campanile—chiefly won for Donatello his preëminent renown among his fellow-citizens. But these and their like formed only a small portion of his multifarious activity. He and the troop of assistants whom he had gathered about him were equally skilled in marble-cutting, bronze-casting, wood-carving, and the chasing of precious metals, and equally at home in work of the greatest and of the minutest scale. In marble, we at one time find him fashioning imposing single figures to produce their effect from a height in the open air; at another, rivaling Luca della Robbia in the grace and spirit of his choirs of dancing children for the adornment of the balustrades of pulpits; at another, setting an example to the generation of artists that followed him in the designing of elaborate funeral monuments in honor of departed poets and prelates; at another, fashioning the effigies of saints in relief on sarcophagus or altar-shrine with a delicacy of hand and feeling such as scarcely another master has equaled. . . .

Of all the great artists of the early Renaissance in Florence, certainly of all her sculptors, Donatello stands out as the most gifted, energetic, and universally capable. Open-handed, cordial, loyal, and free from jealousy, his fellow-citizens and fellow-craftsmen are recorded to have loved him as much as they admired him; and the sculptor of the 'St. George' and of the statue of Gattamelata is praised not more as an artist than as a man.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

DONATELLO is the artists' artist. The connoisseur can feel the vitality, the power, the fire shown by the master; but only the trained practitioner can wholly appreciate the skill and knowledge which have directed this force and made this power manifest. If Michelangelo be the greatest genius that has held chisel and brush at once, Donatello may be called the

greatest sculptor of the Renaissance, since he is the genesis even of Michelangelo. To make the marble *live* was Donatello's first care; next, by calculation, judgment, ponderation, to give its utmost effect in relation to its placing and its distance. The result is a robustness, a sanity, a vitality, which have made his art a well-spring of inspiration to lesser men, who have found room to soften and to change and to lessen, each after his own manner, and yet to develop into individual masters, upon the lines laid down by the great pioneer. . . .

Donatello's only limitation seems to be in the choice of subject; he celebrates old age, middle age, and infancy; gnarled and rugged old age in his prophets, grand and serene manhood in his 'St. John the Evangelist,' infancy in all its phases, from the roguishly timid babies who shrink backwards as if in fright upon the cornice of his 'Annunciation' in Santa Croce, through the thoughtful children of his portrait busts, to the bacchanalian *putti*, who girdle the pulpit of Prato in an almost delirious dance. But in all this he finds no place for women (since his 'Judith' in the Loggia dei Lanzi, Florence, is the least satisfactory of his statues), and with the exception of the 'Annunciation,' he seems quite to forget a certain kind of grace that is purely feminine, and to banish it from his works, readily substituting dramatic expression for beauty, and not disdaining actual ugliness as a factor in the production of the former.

HANS SEMPER

'DONATELLO'S LEBEN UND WERKE'

SPEAKING broadly, it may be said that all the sculptors and painters of the second half of the fifteenth century and of the early part of the sixteenth were affected by Donatello's revolutionizing influence. It was he who laid the foundation of the style of Renaissance art in general, both in its conception and in its relationship to the art of antiquity and to nature. He completely swept away Gothic traditions and established as an incontestable canon for all future time, even down to our own day, the penetrating, untiring, and intuitively poetic study of nature in all her rich and infinite variety. He recognized the fact that Greek art alone had been founded upon that principle, and had for that very reason attained to such a high state of perfection; and he sought, sometimes guided solely by the antique, sometimes breaking for himself new paths, to derive from the living source of all that is beautiful works that should equal in excellence those of Greek art. In fact no other artist drew so directly from nature her innermost life, or so completely mastered the language of the forms and movements which reveal that life. It is as if the very pulse of nature beat within his veins, as if from the beginning nature's creative instinct were active in his being. To this cause is due the marvelous inspiration which guided his hand even when groping with uncertain knowledge; and if at times he faltered, and created forms not absolutely correct, even these are imbued with life.

By virtue of a fertile fancy, which shaped everything on which it laid hold into a new and ever vital form of art, Donatello also laid the foundations for a succession of the most important technical innovations, and for the intro-

duction of original, or long forgotten, motives. Not only did he originate the technique of the *relievo stacciato*, or very low relief, in which the delicate effect of drawing pure and simple is united with the finely gradated tones of modeling, and bring to a degree of perfection hitherto unattained the art of working in marble and in clay and of chasing in metal; but we owe to him also the first real portrait statues and portrait busts since the days of antiquity, the first bronze equestrian statue, and also, if not the first representations of children, at any rate the first successful introduction of the child as a decoration for a frieze—a motive which has ever since been employed with endless variation, and to which the Renaissance, as well as modern art, owes some of its most graceful and harmonious creations. Finally, it is Donatello who imparted to the figures of the saints, and to all sacred history, that humanly touching, and at the same time powerful character, that dramatic animation, which even the sculptors of the golden age of the Renaissance could not exceed. When an attempt was made later to intensify this harmony, first created by Donatello, the limits of nature and of truth were overstepped. No other sculptor has so perfectly represented the playfulness and roguishness of the child, the impetuosity and courage of the youth, the energy of the mature man, or portrayed more lovingly and with more depth of feeling the innocence or the divine motherhood of the Madonna.

The laws of perspective and of foreshortening; the optical impression of a plastic work of art considered from the standpoint of the spectator; the natural conditions of drapery and stylistic problems and their limits; the mechanism and anatomy of the human body as the most important basis of a free, unrestrained art that aims at perfection; the lofty expression of lines combined with the living truth;—all these main principles of the art of the Renaissance Donatello was the first to introduce, and in the application and practice of them he manifested a supreme mastery.—FROM THE GERMAN

MARCEL REYMOND

‘LA SCULPTURE FLORENTINE’

DONATELLO'S work may be considered as the culmination of all the efforts made by the Germanic-Latin civilization under the inspiration of Christian thought. Without neglecting that search for purity of form and harmony of line which has too often been the sole preoccupation of the artist, he believed that the ultimate aim of art should be the expression of ideas, and maintained that the highest beauty of form is attained only by virtue of truth and force of expression. For Donatello, therefore, the essential in art was not form, but the idea which should speak through that form, whether it be young and smiling to suggest the charm of womanhood and childhood, or violent and terrible to express the dramatic conception of the religious life. For the Greek ideal he substituted the modern ideal as conceived by the spirit of Christianity. . . .

It is quite possible that Donatello may not appeal to us, but we must recognize what he was. He should not be looked upon as a champion of the Renaissance; nor should we try to see in his works, so full of the intensity of life, a reflection of classic sculpture. Whether Donatello wished it to be

so or not, his achievement is the most energetic protest ever made by art against the doctrines of antiquity. If Phidias, in the Parthenon sculptures, has expressed the ideal type of beauty as contained in the human form, Donatello, striving above all else to give voice in his works to the feelings of his heart and soul, may be said to have discovered a new ideal.—FROM THE FRENCH

HOPE REA

'DONATELLO'

AMONG the noble army of artists, few, probably, have been so absolutely sincere in their work as Donatello. The temptation to follow the convention of the time because it was the expected thing, or because it looked the correct thing, seems never to have assailed him. His idea once clear in his mind, he pressed forward to that mark unflinchingly, so that his works reflect, as it were, the very heart of the man. . . .

In the Santa Croce 'Crucifix,' an early, though probably not, as often stated, actually his earliest, sculptural work, we may see his strenuous effort after realism. The art of the sculptor contemporary with this work was not in itself very eloquent. Proportions were uncertain, draperies conventional, poses rigid—sometimes one saw, as it were, an attempt to reproduce a classic character, but generally such attempts resulted in a crude adoption of some superficial mannerism of drapery or detail; that which was behind, giving soul to classic sculpture, was not recognized and much less reproduced. In Donatello's 'Crucifix' we are led to conclude that the realization that accurate representation of form was the first essential in his art had already come to him; indeed, it seems possible that, to his boyish mind, truth to life may have appeared the goal of sculpture. If so, how salutary must have been Brunelleschi's terse criticism. He had so far mastered form as to have carved a man, he had sculptured a peasant; but a peasant is not a Christ. The further step in art, that form must not only imitate but also suggest, he realized on seeing Brunelleschi's more ideal effort, and frankly acknowledged that he had made his discovery: "To thee it is given to sculpture a Christ; I can only carve peasants!"

Whether by a journey to Rome and prolonged companionship with Brunelleschi, or by other means, it seems indisputable that he became increasingly touched by the new spirit, which was in effect one with that of the older art. In work after work of his early years we see the bonds of tradition loosening, and the new ideal growing up before him. . . .

Within the next ten years follows a remarkable series of statues in the round and of heroic size which manifest the development of his idea as an artist, and his gradual increase of mastery in his art, until, with the 'St. George,' executed in 1416, a climax is reached which would have completed the reputation of any other man, and ranked him among the great masters. From this long series of twelve heroic statues taken direct from the life it may fairly be assumed that Donatello desired the discipline and opportunity which this form of work afforded him, and that through it he considered that he could win the mastery to express that which he felt might be expressed

by sculpture, and which, up to his time, had not been achieved since the last artist of antiquity had laid down his chisel. In order to estimate the full significance of this new departure on the part of Donatello, we must bear in mind that for centuries previously the most generally adopted form of sculpture in Italy had been relief, while the manner of expression was very diffuse, and much by way of accepted symbols. Statues, when present, were for the most part accentuated points of ornament, and not prime vehicles for conveying the artist's idea. . . .

Donatello's predecessors were medieval, one and all; he himself was a scholar in the masonic schools; yet we see that he turns his back on the old fashion of relief, the mode of expression by story and symbol, and begins his series of heroic statues. In short, whether directly inspired by it or not, he chose the way of antiquity, and recognized the apprenticeship necessary in order to follow this path. He realized, with the older sculptors, that it is out of absolute knowledge of what is in nature that the artist may pass beyond her, and so inform his work that by its own proper power, without help of symbol or of allegory, it may speak the ideal which is in its creator's mind. Thus we find him, in the strength of this new realization or inspiration, setting himself to carve out certain ideals, but giving himself the while the severest discipline possible. By way of the peasant he will attain to sculpturing a Christ. . . .

Nothing is more difficult than to appreciate justly the position and influence of such a profound genius as was that of Donatello. It may be said that for fully fifty years he was a guiding and inspiring force in art throughout Italy, and that, after him, the whole standard of art was altered, and the archaic forever left behind. In order to follow, in any strict sense of the word, such a master, the followers would require to have an intellectual and artistic equipment equal to the full appreciation of the master spirit that they had set before them. This does not appear to have been the good fortune of any of the sculptors immediately succeeding Donatello. With them, beauty of line and form was obviously valued for its own sake, and diligently sought after. In Donatello, however, we find a different aim. Form was with him only a means to an end, that end being the expression of some ideal conception, generally heroic in quality. Thus beauty of form is with him never essential; it may or may not be present; his genius was to pass behind the mere form, and, grasping the spirit, bring it to the surface, so that it became visible in the form, be it of an emaciated 'St. John,' or a knightly 'St. George.' Donatello, of all sculptors of the Renaissance, is the master of conveying spiritual suggestion by means of his art. One only of his successors is worthy to be named with him, one only was in any fashion truly his follower, and he was Michelangelo. The sculptor of the Medici tombs also touched that highest level of sculptural art, and achieved a grandeur of expression fit to rank with that of the earlier master. The direct influence of Donatello is, in fact, more apparent in the painters than the sculptors. Masaccio, the Pollajuoli, to mention the principal ones, owed him much; and through the latter his influence doubtless passed on to Botticelli, as through Verocchio possibly to Leonardo da Vinci. . . .

That Donatello's fame suffered partial eclipse for a certain period is not to be wondered at when we consider the changes in matters of taste that have passed over Europe during the last four centuries. A more artificial time inevitably failed to appreciate justly his unflinching truth and spiritual aim. It is possible, indeed, that Donatello may never again become a popular hero; but so long as his works remain, so long must he continue to be "*il maestro di chi sanno*"—the master of those who know.

EUGÈNE MÜNTZ

'DONATELLO'

THE most modest, disinterested, and devout of men, and as an artist a most daring innovator, whose proud, free genius led the way into new paths—such was Donatello. "The eminent Donatello and the wonderful Michelangelo—the two greatest men that have existed from the time of antiquity down to our own days," these are the words in which the famous Benvenuto Cellini praised his illustrious predecessors. But though countless admirers have swung their censers before Michelangelo for three hundred years, it has remained for our own time to reestablish Donatello, who ranks with him, and who antedates him as the sovereign master of modern sculpture. We should welcome with enthusiasm the privilege of canceling the lengthy and undeserved oblivion to which Donatello has had to submit—Donatello, who, standing with his friend Brunelleschi on the threshold of the fifteenth century, bore, like another Atlas, the vast and splendid edifice of the Renaissance upon his shoulders, and ushered in the era of freedom to which we are proud to belong. . . .

It is not easy to sum up briefly the multiple and important services which Donatello rendered to the Renaissance, or to indicate the profound influence which he has exercised on the development of modern art. The sources from which he drew his inspiration were two, antiquity and nature. But did Donatello, who understood the antique so well, equal the creations of antiquity? We may answer yes or no, according to the point of view we take. Compared to the statues that adorn the pediments and metopes of the Parthenon it is undeniable that the works of the Florentine sculptor have something dry, harsh, thin, or summary about them. A more profound knowledge of the human body underlies the simplicity of the Greek work, a knowledge acquired not by such conscious study of anatomy as formed part of Michelangelo's training, but from the constant observation of the naked figure in the palestra. The Greek simplicity, however, arises not solely from a profound science, but from a science which could only have been brought to such a pitch of perfection by sacrificing one whole side of human nature, the moral side—or, to speak more definitely, the expression of the passions. It is physical beauty, or oftener still the representation of physical effort, which supplants all else in the work of the sculptors who sprang from the schools of Phidias, Polyclethus, Lysippus, and Praxiteles. What more than a mere body, made vigorous and supple by exercise, has the 'Discobolus,' whose painfully bent frame has become merely a human spring, to show us? or the 'Faun,' whose chiefest glory was to dance gracefully? But Christianity, in setting moral

beauty above animal beauty, soul above body, bred up geniuses who were capable of expressing the inner passions; and in the first rank of these shines Donatello. Inferior to the ancients in the harmonious interpretation of the human body, how he surpasses them in the expression of the emotions and the agitations born of moral life! Has passion ever been voiced more eloquently?

In comparison with the sculptors of the Middle Ages, Donatello is distinguished by the many means of expression which he added to those inherited from his predecessors. It was through him that Italian sculpture became at length definitely enfranchised. There were no secrets of anatomy, physiognomy, perspective, style, of which it was not now in command, no subject which it could not interpret excellently. Gaiety (a half-ironical gaiety) was a note as easy to Donatello as was the grave or the moving. He showed himself by turns tender and proud, witty and pathetic. He could equally provoke smile or tear, body forth mockery or express ecstasy, give proof of wit or exhibit passion—in a word, both in respect of form and of idea, Donatello achieved the most unfettered independence—that independence which is the characteristic sign of modern art.

Compared with his contemporaries, Ghiberti and Luca della Robbia, Donatello was a revolutionary. They stood, as it were, as peacemakers between the old and the new; while he broke violently with tradition, they, more prudent and conservative, tried to weld past conventions to new formulæ. Profoundly imbued with Christian sentiments, they yet did not disdain to borrow from antiquity such of its formulæ as might aid in expressing those sentiments with greater dignity, and held the balance more stably poised between the study of nature and the search for the ideal. Therefore, though Donatello gained many more direct disciples than they, their works harmonized better with the spirit of the fifteenth century—an era little given to excess in any direction.

On the other hand, we have to wait till the coming of Michelangelo to see the *terribilità* of Donatello revived, for only an absolutely superior artist could, without risk of disaster, attempt to revive it. Thus, though Donatello made numberless disciples, and has not ceased to inspire the sculptors of all lands even down to our day, it is not because he invented a really fruitful and instructive *method*. His influence arises rather from the superiority of his genius than from the superiority of his principles. Primarily an inventor, an originator, he never attempted to elaborate a doctrine. His constant self-contradiction, the impossibility of foreseeing his intention, his fluctuations between the study of nature and of the antique, cannot but dishearten those who seek mere counsel and teaching from him; and it is solely due to the fascination of his sublime genius that Donatello has been able, like Michelangelo, to dominate European art during so many centuries.

The secret of Donatello's genius lies in the power of the artist *when at work*; the absence of all doubt or scruple in his procedure; the feeling that his achievement gives us, that before his hand touched the chisel the idea was wholly framed in his brain, and that his will bodied forth that idea in marble or bronze with an incomparable freedom and audacity. Such was the rapidity

and surety with which his conceptions seem to have assumed palpable form that the critic has no time to follow the process or to trace the effort. In Donatello the *seeker* after the effect is eclipsed by the *finder* of it.—FROM THE FRENCH

The Works of Donatello

DESCRIPTIONS OF THE PLATES

'ST. GEORGE'

PLATE I

IN the year 1416 Donatello, at the request of the Gild of Armorers, executed this marble statue of 'St. George,' their patron saint, to decorate a niche in the exterior of Or San Michele, the special church of the various guilds of Florence. In 1887, at the time of the celebration of the fifth centenary of Donatello's birth, it was removed to the National Museum of that city, in order to protect it from further injury by the weather, and a bronze cast of it was placed in the niche where the original had formerly stood.

From Donatello's own day to the present time the 'St. George' has elicited praise from all beholders. There is a tradition that Michelangelo, struck by the lifelike quality of the statue, exclaimed one day as he passed the church where it stood, "*Cammina!*"—"March!"

"We must not look for that delicacy of detail and science of modeling in the 'St. George' which characterize Donatello's later works," writes M. Marcel Reymond, "but the idea is so grand and is expressed with such power that this statue is justly regarded as a masterpiece." In it Donatello shows that he had emancipated himself from the Gothic style, and we feel, as Dr. Semper has expressed it, that "the spirit of Greek art in its noble simplicity and clearness is here united with the vivid, pulsating life of the Italian Renaissance."

'THE ANNUNCIATION'

PLATE II

THE early opinion that this exquisite monument was the outcome of Donatello's study during his first visit to Rome in 1403," writes Hope Rea, "is now pretty generally rejected by authorities. The style of the architectural setting is too completely of the early Renaissance for that date, and is no merely tentative effort, but a masterly achievement. The same may be said of the figures of the Madonna and the angel; both have what Vasari called 'that marvelous gesture of moving themselves within the stone' that belongs to the 'St. George' and succeeding works, but was hardly attained earlier in the sculptor's career. The movement of the Madonna is indeed marvelous in its complexity. She has risen from her seat, was moving away, is arrested, turns, and listens. All this is indicated in the pose. The angel, having just touched the earth with an exquisite lightness, bends the knee,

while the respective positions of the hands, and the slight backward tilt of the head, give a grace and expressiveness that are beyond praise."

The bas-relief of 'The Annunciation' in the Church of Santa Croce, Florence, is cut from *pietra serena*—a soft gray stone—and the details of the moldings and background are picked out in gold. It is Donatello's only work of any magnitude in which the principal figure is that of a woman; and in no other of his important achievements is there perceptible such general suavity of style and tenderness of feeling.

BRONZE ALTAR PANELS FROM PADUA

PLATE III

IN the year 1450 Donatello, assisted by his pupils, finished a series of bronze statues and reliefs for the high altar of the Church of Sant' Antonio in Padua. In little more than a century later, upon the erection of a new altar, these works were removed and placed in different parts of the church, and it was not until 1895 that a reconstruction of the original altar was undertaken, when Donatello's various bronzes were assigned as nearly as possible to the positions that they were in the first place intended to fill. As now arranged the twelve reliefs of playing and singing angels form the lowest tier of decorations of the altar-front. Above them are two reliefs of the miracles of St. Anthony of Padua, together with symbols of the evangelists, and a 'Pietà.' Above these again stand seven life-size statues of the Virgin and saints. The whole is surmounted by a 'Crucifix.' On the back of the altar, almost as rich in decoration as the front, bronze reliefs of miracles and symbols surround a large terra-cotta 'Entombment.'

The twelve panels of playing and singing angels—two of which are reproduced in plate III—"are in themselves," writes Hope Rea, "remarkable both for art and for craftsmanship. The ordinarily accepted canons of relief are here gloriously over-ridden, and problems of technique are solved with such an absolute sense of power that one is lost in admiration before these music-making *bambini*." M. Eugène Müntz says that these figures, in which the artist, departing from the intense realism of his early period, gives free rein to his fancy, are in their varied and picturesque attitudes, and with their fluttering draperies—each intent on his own song or the music of his instrument—"like a poem in twelve stanzas dedicated to the honor and praise of childhood."

'THE CHILD JESUS'

PLATE IV

THIS marble bust of a child, to which, for no apparent reason, the title '*Bambino Gesù*' has been given, is one of the most charming of the number of delicately modeled heads of children attributed to Donatello, though rejected by some critics, notably by M. Marcel Reymond, as not by his hand. It has been suggested by Baron Liphart that many of these busts might be portraits of different members of the Martelli family—possibly some of those works which Vasari tells us were "freely presented by Donatello to that family in proof of the love and devotion which he bore them." As a

strong resemblance exists between some of these heads, and as we know that the sculptor was on terms of intimacy with the Martelli family, his early patrons, it is by no means unreasonable that such may be the case.

In this little bust, now in the Church of San Francesco de' Vanchetoni, Florence, the exquisite modeling of the head, the lifelike expression of the baby face, and especially the hair, which is noticeable here as in so many of Donatello's sculptures for its appearance of living growth, offer strong grounds for placing the work among that master's genuine achievements.

'DAVID'

PLATE V

"THE most obvious traces of classic form are found in this 'David,'" writes L. J. Freeman, "a bronze figure of a youth, made in 1435 for Cosimo de' Medici, and now in the National Museum, Florence. The first nude bronze statue of the Renaissance, it must go back to Roman times for a predecessor. Its easy pose, with one hip thrown out, is distinctly reminiscent of the Praxitelean type. The bodily forms are most interesting in being a combination of ideal and natural, as if made with the antique in mind and with a model before the eyes. The two elements are easily distinguishable, but are felt to vibrate in harmony with the life of the whole figure. Perhaps herein lies the charm, in the naïve yet amazingly clever union of the ideal with the realistic, the echoes of the antique blended with the strident modern. The spare yet well-covered torso, and the legs, so graceful in act and in outline, contrast with bony, protruding shoulder-blades and thin awkward arms, apparently truthfully copied from some young Florentine. The decorative details of the work speak of Donatello's early training in a goldsmith's shop as well as of his study of classic ornament. Goliath's helmet, at the base of the statue, with its design of busy cupids, is worthy of a Roman hero, and each strap and grave is as beautifully wrought as a bit of jewelry. Of all the Davids to follow from other sculptors, none compares with this in masterly treatment of material, and in that charm which suggests, now the youthful athlete, now the herdboy of the Campagna."

'SINGING GALLERY' [DETAIL]

PLATE VI

DONATELLO'S 'Singing Gallery,' or Cantoria, of which a portion of the frieze is here reproduced, was executed between 1433 and 1440, and placed over one of the doors of the sacristy of the Cathedral of Florence, opposite a similar gallery which Luca della Robbia had been commissioned to make two years before. (See Volume 2, Part 21, of this SERIES.) Both works are now in the Museum of the Cathedral, where their comparative merits may be studied.

Luca's gallery, with its panels of singing boys and girls, exquisite in the elegance and purity of its lines, is more lovely than that of his rival, but from a distance, and at the height at which it was originally intended to be seen, Donatello's, with its frieze of dancing children, is more effective as a decorative whole. Luca's panels, as a recent critic has said, "are *pictures* of

life; Donatello's are life itself—and yet a life which he has created, not imitated."

The style of relief here employed by Donatello is one that was peculiar to himself; the figures, although modeled on the surface but slightly and with the utmost delicacy, stand out in high relief from the background, for their outlines, instead of being rounded back to meet it, as is usual in bas-relief sculpture, project with almost square-cut edges from the ground, thus securing by means of emphatic and effective shadows the boldness necessary to work which is to be seen from a distance.

The architectural and ornamental forms of the Cantoria show the influence of the antique, which is apparent also in the use of mosaics in the background. As to the subject, the sculptor has portrayed "the whole gamut of movement possible to childhood." "In a sort of wild bacchanalian frolic," writes Dr. Semper, "these little beings wheel and whirl, tumbling, jumping, reeling, as they hold on to one another, and dance to the music of their horns. The expressions of their faces are marvelously varied and full of life; some shout, others laugh, while others again seem wholly absorbed in their wild revels. The closest study of living children is here combined with suggestions of the cupids of classic art, reanimated by the genius of Donatello."

'ST. JOHN THE EVANGELIST'

PLATE VII

IN a chapel of the Cathedral of Florence, so dimly lighted that it is difficult justly to estimate its full grandeur, may be found one of Donatello's greatest works—the heroic marble statue of St. John the Evangelist, which he carved between 1408 and 1415 for the façade of the cathedral. M. Marcel Reymond calls attention to the fact that in the profoundly Gothic character of this work, in the dignity of the attitude, and simplicity in the arrangement of the draperies, Donatello, young as he then was, has summed up all the excellences of his predecessors, and at the same time created a marvelous example of monumental statuary.

Eugène Müntz considers the 'St. John the Evangelist' "the gravest and most magistral figure of the fifteenth century"; and believes that this comparatively little-known work by Donatello contains the germ of Michelangelo's great 'Moses.' "If the two figures were to be brought face to face," he says, "it would be apparent at a glance how largely the sculptor of the sixteenth century was indebted to the creation of his predecessor"; and while not presuming to accuse such a mighty and original genius as Michelangelo of "plagiarism," M. Müntz feels that, in justice to Donatello, the priority of invention in his great statue of 'St. John' should be recognized and proclaimed.

'ST. FRANCIS'

PLATE VIII

OF the seven life-size bronze statues representing the Virgin and saints, sculptured by Donatello for the high altar of the Church of Sant' Antonio, Padua (see the description of plate III), this figure of 'St. Francis' alone gives evidence of that strength and power of expressing character which

mark his earlier works. Although stately in pose and by no means monotonous in treatment, most of these Paduan statues lack the vigorous, energetic qualities which we associate with Donatello's similar achievements; but in this figure of 'St. Francis'—in the strong face with its firm mouth and thoughtful expression, and in the fall of the simply handled draperies—we recognize his peculiar touch. "The head," writes M. Marcel Reymond, "is living and realistic, full of energy, dramatic power, and noble spirituality. It is one of Donatello's most perfect achievements."

'ST. JOHN THE BAPTIST'

PLATE IX

IN this bas-relief, cut in *pietra serena*, we have an example of that skill in the representation of children which has won for Donatello the title of "the poet of child life." Unlike the 'Angels' of the High Altar of Padua, whose attitudes and faces proclaim them to be creations of the sculptor's fancy, the youthful 'St. John' was evidently modeled from a real child, the skin garment and reed cross (attributes of the Baptist), and the aureole which surrounds the head denoting his identity.

"In this exquisite profile bust," writes Perkins, "we are at a loss to know what most to admire, the modeling of the cheek and jaw, the expression of the half-open mouth, or the treatment of the hair, whose wayward growth and silken texture are rendered with unsurpassed truth and skill."

This relief, to which no date is assigned, was probably executed between 1434 and 1444. It is now in the National Museum, Florence.

EQUESTRIAN STATUE OF GATTAMELATA

PLATE X

HIGH upon its pedestal in the quiet square in front of the Church of Sant' Antonio, Padua, its dark bulk outlined against the blue Italian sky, stands this colossal bronze statue erected in honor of Erasmo da Narni, better known as Gattamelata—a celebrated *condottiere*, or paid military leader, of the Venetian forces, who died in 1443. It was begun by Donatello in 1446, and completed seven years later. The first bronze equestrian statue that had been attempted since the days of antiquity, this famous work marks an epoch in the history of Renaissance art. The difficulties of the task set Donatello were twofold; not only did he have to master the subject of equine anatomy, but the problem of material execution had also to be solved, for the casting necessary for so large a work, entirely in the round, was on a scale heretofore unprecedented in Italian art. As to the result, Vasari's words may well be quoted: "Such is the excellence of the work that it may be compared with those of any ancient master for design, animation, art, harmony, and care in execution; insomuch that it not only astonished all who then beheld it, but continues to amaze those who examine it in the present day."

"Here, as at Florence," writes Taine, "Donatello has dared to risk the entire truth with all its crude details—the faithful imitation of the actual person with his own features and characteristic traits; and here, as in Flor-

ence, the result is a fragment of living humanity, snatched breathing out of his century, and prolonging by its force and originality the life of that century down to the present day."

A LIST OF THE PRINCIPAL WORKS OF DONATELLO
WITH THEIR PRESENT LOCATIONS

The letter *r.*, placed after the title of a work indicates that it is a Relief; *m.*, that it is of Marble; *b.*, of Bronze; *w.*, of Wood, and *t.*, of Terra-cotta.

AUSTRIA. VIENNA, IMPERIAL ART HISTORY MUSEUM: Entombment, *r.b.* — VIENNA, MILLER COLLECTION: Bust of a Child — **ENGLAND.** LONDON, SOUTH KENSINGTON MUSEUM: Christ giving Keys to St. Peter, *r.m.*; Pietà, *r.m.* — **FRANCE.** LILLE, WICAR MUSEUM: Herod's Feast, *m.* — PARIS, LOUVRE: Madonna of the Pazzi, *r.*; The Flagellation, *r.b.* — PARIS, DREYFUS COLLECTION: John the Baptist and Christ-child, *r.*; Bust of a Child, *m.* — PARIS, ANDRÉ COLLECTION: Martyrdom of St. Sebastian, *r.b.* — **GERMANY.** BERLIN, ROYAL MUSEUM: Madonna, *r.m.*; Children, *r.b.*; The Flagellation (*bis*), *r.*; Madonna, *r.*; Bust of John the Baptist, *t.*; Bust of Lodovico of Mantua; Angel, *r.b.*; John the Baptist, *b.* — **ITALY.** FAENZA GALLERY: St. Jerome, *w.*; Bust of John the Baptist, *m.* (?) — FLORENCE, BAPTISTERY: Tomb of Pope John XXIII., *m.* and *b.* (in part by Michelozzo); The Magdalene, *w.* — FLORENCE, CAMPANILE: John the Baptist, *m.*; 'Il Zuccone,' *m.*; Jeremiah, *m.*; Habakkuk, *m.*; Abraham and Isaac, *m.* — FLORENCE, CHURCH OF SANTA CROCE: The Annunciation (Plate II); Crucifix, *w.*; St. Louis of Toulouse, *b.* [CHAPEL OF THE PAZZI]: Frieze of Cherubs' Heads — FLORENCE, CATHEDRAL [EXTERIOR]: A Prophet, *m.*; Two Prophets, *r. m.* [INTERIOR]: St. John the Evangelist, *m.* (Plate VII); Joshua, *m.*; A Prophet, *m.* [OLD SACRISTY]: Frieze of Children with Garlands, *w.* — FLORENCE, GIANFIGLIAZZO PALACE: Escutcheon — FLORENCE, LOGGIA DEI LANZI: Judith and Holofernes, *b.* — FLORENCE, CHURCH OF SAN LORENZO: Two Pulpits, *b.* (in part by Bertoldo); Singing Gallery, *m.* (in part by Bertoldo) [OLD SACRISTY]: Eight Medallions; Frieze of Cherubs' Heads; St. Laurence and St. Stephan, *r.*; St. Cosmas and St. Damian, *r.*; Bust of St. Laurence, *t.*; Two pairs of Doors, *b.*; Tomb of Giovanni de' Medici, *m.*; Balustrade before Altar, *m.*; Lava-mani, *m.* — FLORENCE, MARTELLI PALACE: David, *m.* (unfinished); John the Baptist, *m.*; Bust of John the Baptist, *m.*; Escutcheon — FLORENCE, MUSEUM OF THE CATHEDRAL: Singing Gallery, *m.* (see Plate VI) — FLORENCE, NATIONAL MUSEUM: St. George, *m.* (Plate I); David, *b.* (Plate V); Cupid, *b.*; Bust of Son of Gattamelata, *b.*; John the Baptist, *m.*; John the Baptist, *r.* (Plate IX); Heraldic Lion, called 'Il Marzocco'; Bust of Niccolò da Uzzano, *t.* (?); Crucifixion, *r.b.*; Statuette of a Child, *b.* — FLORENCE, CHURCH OF OR SAN MICHELE [EXTERIOR]: St. Peter, *m.*; St. Mark, *m.*; St. George and the Dragon, *r.m.*; God the Father, *r.m.*; Niche for Statue of St. Thomas, *m.* — FLORENCE, PITTI PALACE: Fountain, *m.* — FLORENCE, RICCARDI PALACE: Eight Medallions, *m.* — FLORENCE, CHURCH OF SAN FRANCESCO DE' VANCHETONI: Bust of John the Baptist, *m.*; Bust of the Child Jesus, *m.* (Plate IV) — MONTAPULCIANO, CATHEDRAL: Monument to Aragazzi (?) — NAPLES, CHURCH OF SANT' ANGELO A NILO: Monument to Cardinal Brancacci, *m.* (in part by Michelozzo) — NAPLES, MUSEUM: Head of a Horse, *b.* — PADUA, PIAZZA DEL SANTO: Equestrian Statue of Gattamelata, *b.* (Plate X) — PADUA, CHURCH OF SANT' ANTONIO: High Altar, *b.* (see Plates III and VIII) — PADUA, PALAZZO DELLA RAGIONE: Model of Horse for Gattamelata Statue, *w.* — PISA, CHURCH OF SAN STEFANO: Bust of San Rossore, *b.* — PRATO, CATHEDRAL [EXTERIOR]: Pulpit, *m.* (in part by Michelozzo) — ROME, CHURCH OF SANTA MARIA IN ARACELI: Tomb of Giovanni Crevelli, *r.m.* — ROME, ST. PETER'S: Tabernacle, *m.* — SIENA, BAPTISTERY: Herod's Feast, *r.b.*; Statuettes of Faith and Hope, *b.*; Three Children, *b.* — SIENA, CATHEDRAL: Tomb of Bishop Picci, *r.b.*; John the Baptist, *b.*; Madonna, *r.* (?) — TURIN, MUSEUM: Sword-hilt — VENICE, DUCAL PALACE: Door of Shrine, *r.b.* (?) — VENICE, CHURCH OF THE FRARI: John the Baptist, *w.*

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